

# From A to B

## in Cinematic Storytelling

Prof. Michael O'Rourke

### ***Cinematic storytelling not just a sequence of images***

The flow of the imagery and sound

- images/moments/events/sounds are not isolated
- they unfold in time

# **From A to B**

## **in Cinematic Storytelling**

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- How does viewer connect images/scenes/shots ?
- How easily does viewer connect them?
- How does viewer react to pacing of them?

For the storyteller:

- How do you get from moment A to moment B?
- How do you get from image A to image B?

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### **Some Solutions:**

#### **Audio Transitions**

Audio bridge

audio of shot B starts at end of shot A

Unexpected audio

- audience wants to understand  
(audience comprehension)

Audio match

- Sound of scene A similar to sound of scene B
- Audience connects them

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### Visual Transitions

#### Cut

Cut on action

Continuation of action across shots

Viewer connects the shots  
even if camera very different

Cut on the look  
(to what is being looked at)

Pacing of cuts  
-> our emotional reaction

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### Cross-dissolve

Image A (xdis) Image B

opacity of A -- && opacity of B ++

Suggests change of...?

Place?

Time?

Mood?

Speed of dissolve => ?

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Fade to/from black

=> change of time & place?

Fade to/from a color

(less common)

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### Graphic match

- of shape
- of color
- of movement

Viewer connects them

& attaches meaning to them

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### Which actions to include?

Avoid the “boring bits”

- *“Start your scene as close to the end as possible”*



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### Which actions to include?

Avoid the “boring bits”

- *“Start your scene as close to the end as possible”*

**vs.**

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*Details! Details! Details!*

Interest lies in the details

Human interest in human details

*“You know what I like about Europe? It's the little things.”*

*- Vincent, in Pulp Fiction*